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ASSIGNMENT BOOKLET 2B

ELA3105 English Language Arts 30-1
Module 2: Section 3 Assignment, Section 4 Assignment, and Final Module Assignment

FOR STUDENT USE ONLY

Date Assignment Submitted: _____

Time Spent on Assignment: _____

(If label is missing or incorrect)

Student File Number: _____

Module Number: _____

FOR OFFICE USE ONLY

Assigned Teacher: _____

Assignment Grading: _____

Graded by: _____

Date Assignment Received:

Student's Questions and Comments

Apply Module Label Here

Name

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Please verify that preprinted label is for correct course and module.

Teacher's Comments

_____
Teacher

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- Are all the assignments completed? If not, explain why.
- Has your work been reread to ensure accuracy in spelling and details?
- Is the booklet cover filled out and the correct module label attached?

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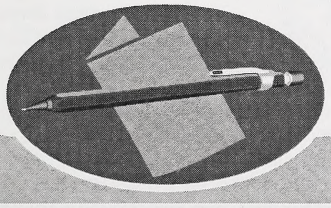
English Language Arts 30-1

Module 2

The Narrative Voice

Assignment Booklet 2B



Learning Technologies Branch

Alberta LEARNING

FOR TEACHER'S USE ONLY

Summary

	Total Possible Marks	Your Mark
Section 3 Assignment	55	
Section 4 Assignment	40	
Final Module Assignment	10	
	105	

Teacher's Comments

English Language Arts 30-1
Module 2: The Narrative Voice
Assignment Booklet 2B
Section 3 Assignment, Section 4 Assignment, and Final Module Assignment
Learning Technologies Branch
ISBN 0-7741-2408-3

The Learning Technologies Branch acknowledges with appreciation the Alberta Distance Learning Centre and Pembina Hills Regional Division No. 7 for their review of this Assignment Booklet.

This document is intended for	
Students	✓
Teachers	✓
Administrators	
Home Instructors	
General Public	
Other	

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- Alberta Learning, **http://www.learning.gov.ab.ca**
- Learning Technologies Branch, **http://www.learning.gov.ab.ca/ltb**
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ASSIGNMENT BOOKLET 2B
ENGLISH LANGUAGE ARTS 30-1: MODULE 2
SECTION 3 ASSIGNMENT, SECTION 4 ASSIGNMENT, AND FINAL MODULE ASSIGNMENT

Your mark for this module will be determined in part by how well you do your assignments.

This Assignment Booklet is worth 105 marks out of the total 185 marks for the assignments in Module 2. The value of each assignment and each question is stated in the left margin.

Work slowly and carefully. If you have difficulty, go back and review the appropriate topic.

You are encouraged to use a computer and word-processing application for many of these questions. If you use a computer, be sure that you submit a printed copy that has been carefully proofread. Include your name, course name, and assignment question number on each page. Alternatively, you may be able to arrange with your teacher to submit your written assignments by e-mail.

Be sure to proofread your answers carefully.

55

Section 3 Assignment: Short Stories—A Closer Look

Read all parts of your assignment carefully and record your answers in the appropriate places.

Turn to page 188 of the Readings section in the Appendix of the Module 2 Student Module Booklet and read the short story "Dancing Bear" by Canadian writer Guy Vanderhaeghe. This isn't a simple story; it expects active reading on the part of its audience. Therefore, you would be wise to read it more than once. When you're ready, respond to the questions that follow.

(1) **1. a.** From what narrative point of view is "Dancing Bear" written? Give evidence.

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1 **b.** Do you consider this point of view appropriate given the nature of the story? Explain why or why not.

2 **2. a.** Who is the protagonist of the story? Give reasons for your answer.

3 **b.** To what degree are you in sympathy with the protagonist? Give reasons by referring to the story.

(2) **c.** Describe the central conflict or conflicts in "Dancing Bear."

(2) **d.** Point out an example of the use of flashback in the story. In your response, explain what purpose it serves.

(2) **3. a.** On what methods of characterization does Vanderhaeghe rely most to convey the personalities of his characters in "Dancing Bear"? Give examples to illustrate your answer.

b. Characterize both Dieter Bethge and Mrs. Hax according to the following criteria, and give reasons for your characterizations.

(2) **(1)** flat or round character

(2) **(2)** static or dynamic character

3

c. Explain how the technique of character foil has been used in this story. Provide specific support to explain your response.

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d. Following are five quotations from the story, each one revealing personality traits of Mrs. Hax, the principal speaker in each. Select **three** of these quotations and look them up in the story to see the context in which each was spoken. Then suggest what readers can infer about Mrs. Hax's personality from each selected quotation. Be sure to clearly identify each quotation you choose.

- "So let me make this perfectly, crystal clear. That rubber sheet is staying on that bed until you forget your lazy, dirty habits and stop them accidents. A grown man," she said disparagingly, shaking her head. "I just got sick and tired of hauling one mattress off the bed to dry and hauling another one on. Just remember I'm not getting any younger either. I'm not up to heavy work like that. So if you want that rubber *thing* off, you try and remember not to pee the bed."

- Mrs. Hax often saw him like this, mute and still, lost in reverie; and she liked to suppose, that somehow, he was moved by a dim apprehension of mortality and loss. Perhaps he was even overcome with memories of his wife, and felt the same vast yearning she felt for her own dead Albert.

  She mustered a smile and offered it. "Five minutes, dear," she said, and then closed the door softly behind her.

- "That's fine," she said irritably. "You don't want to remember, there's nothing I can do. It doesn't matter, because you're not getting bacon and eggs."

  "I don't want porridge," he said tiredly.

  "Eat it."

  "Give me some corn flakes."

  "Look at my plate," she said, pointing with her knife. "I'm getting cold grease scum all over everything. Fight, fight. When do I get a moment's peace to eat?"

- "You think I enjoy the idea of you pawing through my food?" Mrs. Hax carried her plate to the garbage and scraped it with a flourish. "Given all your dirty little habits, who's to know where your hand's been?" she asked wickedly. "But go ahead and laugh. Because he who laughs last, laughs best. Chew this around for a bit and see how she tastes. You're not getting one, single, solitary cigarette today, my friend."

- "Oh ho!" she said, rubbing her large red hands together in delight. "Fired, am I? On whose say so? Them that hires is them that fires. He who pays the piper calls the tune. And you don't do neither. Not a bit. Your son hired me, and your son pays me. I don't budge a step unless I get the word straight from the horse's mouth." [1]

1 **(1)** _____

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[1] "Dancing Bear" from *Man Descending* by Guy Vanderhaeghe. Used by permission, McClelland and Stewart Ltd. *The Canadian Publishers.*

1 (2) _____

1 (3) _____

3 **e.** When she talks, Mrs. Hax often uses old cliches—for example ". . . look at the cat who swallowed the canary," ". . . he who laughs last, laughs best," and "Put that in your pipe and smoke it." How does her use of chichés help reveal Mrs. Hax's character?

(5) **f.** Are the characters in "Dancing Bear" plausible, credible characters? Give reasons for your answer. Be specific.

(5) **4. a.** Readers are told that when he was watching the bear being beaten, Dieter "wanted to shout out the secret. To warn him [the trainer] that appearances deceive." What does this mean? In what way are appearances deceptive? In your response, explain how this bear—and what was happening to it—relates to Dieter and his life.

3

b. **(1)** Formulate a statement of theme for "Dancing Bear." Your statement can be one sentence or several. Remember, there is no one way to express a story's theme, so don't be daunted; simply express in a statement a central insight into human life offered by "Dancing Bear."

3

(2) Explain your statement of theme in question **b. (1)** with direct references to the story itself.

3

c. Identify **two or three** of Guy Vanderhaeghe's values underlying his story "Dancing Bear." Be sure to support your response with direct references to the story.

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(10) **5.** In a short composition, describe your own response to "Dancing Bear" or some aspect of it. In your response, relate the story or its characters to anything you've experienced in your own life, but be sure to stay focused principally on the story.

Assessment Criteria 10 marks

- The response shows evidence of mature thought or insight into how a specific aspect of short stories can succeed in appealing to readers. 4 marks
- The response reveals a purposeful structure to attract and maintain the reader's interest. 3 marks
- The response shows evidence of effective choices that result in clarity of expression and appropriate voice. 2 marks
- The response has been effectively edited to eliminate errors in spelling, grammar, sentence structure, capitalization, and punctuation. 1 mark

(There is more room for your response on the next page.)

When you've finished responding to the preceding questions, return to page 100 of the Module 2 Student Module Booklet and continue working where you left off.

40

Section 4 Assignment: Short Stories—Digging Deeper

Read all parts of your assignment carefully and record your answers in the appropriate places.

1. In your Section 3 Assignment you read the short story "Dancing Bear" by Canadian writer Guy Vanderhaeghe. This story relies quite heavily on a strong central symbol.

Reread "Dancing Bear," looking for this symbolic element; then answer the questions that follow.

3

a. Identify and explain the central symbol in "Dancing Bear."

6

b. This central symbol appears in two separate flashbacks. Identify each and point out what it contributes to the theme of the story. How do the two separate references work together to convey the story's central insight to the reader?

(There is more room for your response on the next page.)

2. "The Standard of Living," a story you read for your Section 2 Assignment, can be called a satire. Turn back to page 185 in the Readings section in the Appendix of your Student Module Booklet and reread the story. Then answer the questions that follow.

3 **a.** Using specific references to the work itself, explain the satirical aspect of the story "The Standard of Living."

5

b. In Section 4: Lesson 3, you thought about the quality of artistic unity in texts of different sorts. Your assignment now is to provide a brief analysis of the artistic unity of "The Standard of Living."

Before beginning this task, be sure you've worked through the material in Lesson 3 under the subheading Artistic Unity in Short Stories. Pay special attention to the question you responded to on the artistic unity of "The Dead Child" and the suggested response provided for it. Begin your discussion of artistic unity in "The Standard of Living" by focusing on the purpose of the story; then explain how the various elements contribute to that purpose.

3. The story "Happy Event" by South African writer Nadine Gordimer is to a large degree a satire about conditions existing in the writer's native country.

Turn again to page 219 in the Readings section in the Appendix of your Student Module Booklet and reread "Happy Event." In working through the questions in Section 2: Lesson 2 based on this story, you should have noticed an essential point revealed in the opening pages. It would be a good idea to go back now and review these questions along with the suggested responses supplied in the Appendix.

When you're ready, respond to the questions that follow.

(5) **a.** Explain the social satire in "Happy Event." In your response, explain what is satirized and how this satire is achieved. Make direct references to the story itself.

(There is more room for your response on the next page.)

4

b. "Happy Event" reveals some of the stereotyped social attitudes white people often held about black people in South Africa at the time. Point out instances where such revelations occur and explain what is revealed.

c. The satire in "Happy Event" relies heavily on irony.

1 **(1)** How is the title ironic?

4 **(2)** Point out **at least two** other examples of irony in the story. In each case, be sure to explain the irony.

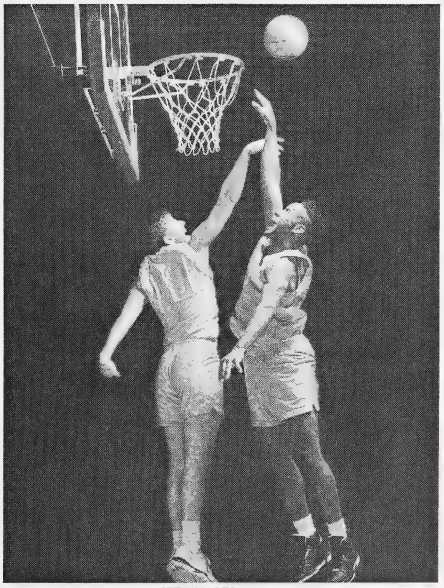
4

d. "Happy Event" is told from the limited-omniscient point of view. Readers can see into Ella's mind only; and Ella's perceptions are limited by her attitudes and prejudices. (That is, she's an unreliable narrator.)

Give **two** example of how Ella's perceptions of people and events are limited this way. Explain briefly what each example illustrates.

5

4. Examine the photograph on the right. Then, in a paragraph or two, discuss the photo's artistic unity. Remember to consider the overall effect of the photograph and the degree to which its various elements contribute to this effect.



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(There is more room for your response on the next page.)

When you've finished responding to the preceding questions, return to page 130 of the Module 2 Student Module Booklet and continue working where you left off.

10

Final Module Assignment

Read all parts of your assignment carefully and record your answers in the appropriate places.

Do **one** of the following:

- Select any piece of writing you've done for your Writing Folder in this module. Revise and edit the piece—or rewrite it entirely if it seems desirable; then submit only your finished (and proofread) copy for evaluation. Be sure to indicate clearly which Writing Folder suggestion you're responding to.

You'll be assessed principally according to the Writing Folder Assessment Criteria presented on page 27 in Module 1. Because this question is worth 10 marks, the values of that scale will be doubled.

OR

- Are you a visual person? Do you sometimes find it natural to respond to a text—like a short story—using a visual format rather than a written one? If so, respond to one of the stories you read in this module with a drawing or cartoon, a series of drawings, a collage—any visual format you choose. But be sure to include a paragraph identifying the story and briefly discussing what it is about the text that prompted your response. Use your own paper for your visual representation, and submit it, clearly and fully labelled, with this Assignment Booklet.

(There is more room for your response on the next page.)

(There is more room for your response on the next page.)

When you've finished responding to the preceding question, submit this Assignment Booklet for assessment.

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